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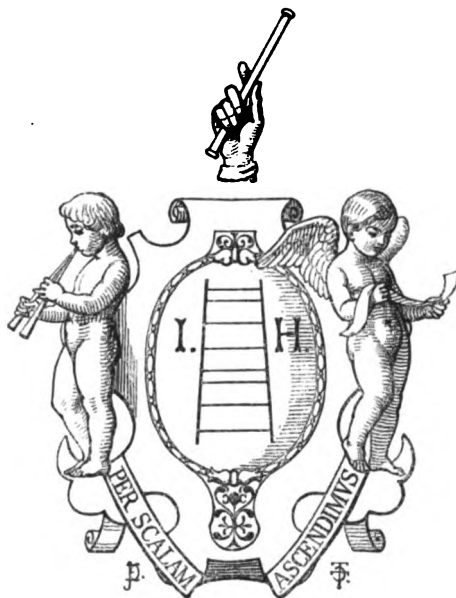
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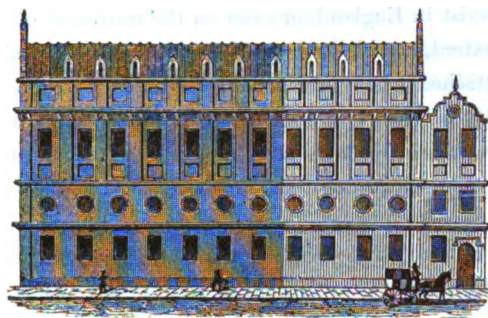
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Library of Music and Musical Literature.

Most English students have had occasion to lament the small number of public libraries in Great Britain, their paucity of books, and the limitations put upon the use of them.

These evils have for some time been under the consideration of the Legislature, and remedies for them will probably soon be put in operation—so far, at least, as *general readers* are concerned: whether these remedies will meet the case of those who have to follow up *especial* walks in literature, science, or fine art, must admit of doubt. No miscellaneous collection can be formed which shall include every subject on which books have been, and will continue to be written; and it might seem a wiser economy, instead of accumulating works of every kind in a few libraries of inconvenient magnitude, greatly to multiply the number of libraries, giving to each some individual and specific character. That a necessity for this kind of classification has been often felt, is shown in many existing instances of libraries formed by our various learned and scientific societies, and even by enterprising individuals as matters of private speculation. Many of these collections are of considerable extent; and even where such is not the case, there is always a probability of their exhibiting, at one view, what is best worth reading, in reference to the particular subject which they have been formed to illustrate.

Although there are to be found in London and other great towns, libraries of divinity, law, medicine, astronomy, geography, chemistry, geology, architecture, design, and even of particular departments of these and other subjects,

there does not exist in England, or even on the continent of Europe, a single library of any extent, especially devoted to music and musical literature; nor even is there attached to any great national library, one collection worthy, either in quantity or quality, of the importance of that department of knowledge and the various subjects directly and indirectly connected with it. Dr. Burney, lamenting over one of those numerous chasms in musical history, which can now only be spanned by conjecture, says, "something like a chain of the writings of musical *theorists* is preserved; but of musical *compositions*, the collectors of great libraries *throughout Europe* have been very negligent." And again, "nor is a complete series of musical compositions by the best masters, from the earliest period of counterpoint to the present time, to be found in *any public or private library in Europe* to which I have ever had access. Indeed, the collectors of books for royal, collegiate, or public libraries, seem *never to have had an idea* of forming a regular plan for making such a collection."

Long before St. Martin's Hall was first projected, Mr. Hullah had formed for his own use a considerable library of music and musical literature; and in the hope of sparing to others some of the privation or cost to which he has heretofore been subjected, he has been careful to provide accommodation in that building for the reception of his library, in order that it may be rendered accessible, on certain conditions, to the public. The number of works relating to the theory and practice of music is so vast, and the rarity of some so great, that to form a *complete* musical library must ever be far beyond the powers of an individual; nor, indeed, could it be achieved in a single life-time, even with unlimited resources. But though the completion of such an undertaking be hopeless, its commencement will not be made now under unfavourable circumstances; for the best nucleus for a public library will generally be found in a collection formed without reference to aught but the needs of a private student anxious to acquaint himself with works of every age and every school.

The *establishment* of a library, of whatever kind, is but a preliminary measure; *access* to it should be as easy as a reasonable care for the preservation of its contents will allow. Books can only be thoroughly studied or thoroughly enjoyed by being given into the possession of the reader, to be used "when and where he will." A mere library of reference, however magnificent a tribute to learning, is a thing of limited usefulness; and if this be true of a general library, it is, for obvious reasons, especially true of a musical library. The collection at St. Martin's Hall will therefore be a "*lending*" library; the books (with the exception of some believed to be unique) will be accessible for the purposes, not only of consultation at the Hall, but of *practice* and of *trial* at home.

A catalogue of the books is in the press, and will be ready early in January. The year of subscription will commence on the 1st of February, 1850, on and after which the books will be at the disposal of members on the conditions stated below. Meanwhile, parties desirous of becoming subscribers, are requested to forward their names and addresses to St. Martin's Hall, 89, Long Acre, addressed to Mr. Charles Beevor, who has, for a time, most kindly undertaken the office of Honorary Secretary.

TERMS OF SUBSCRIPTION.

I. The terms of subscription to the library will be, at present—

1. To the public, one guinea entrance, and one guinea annually.
2. To the members of the second Upper Singing School, one guinea entrance, and *half* a guinea annually.
3. To the members of the first Upper Singing School, *half* a guinea entrance, and half a guinea annually.

II. No member will be admitted to the privilege of the library until he have paid the entrance fee, and one year's subscription in advance.

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IV. The subscriber who takes out any book, shall be liable to pay the full price of the book, or of the work of which it is a part, if it be defaced, injured, or lost, during the time it is in his possession.

V. A list of all books belonging to the Library in the possession of any subscriber, shall be sent to the librarian a week previously to the 1st of April in every year, upon his requesting the same in writing.

VI. The librarian shall have power to determine on the books, which, except on special conditions, shall not be taken out of the Library.

VII. A book marked "*Libri desiderati*," shall be kept on the Library table, in which subscribers may insert the titles of such books as it may seem to them desirable to add to the Library.

CHARLES BEEVOR, *Honorary Librarian.*

January, 1850.

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ACLAND (Arthur Dyke) Letters on Musical Notation and the present state of Musical Education. 8° Lond. 1841.

ADAM (Adolphe) Le Chalet: Opéra comique en un acte. Paroles de MM. Scribe et Melesville. Full score. fol. Paris.

AIMON (Leopold) Abécédaire Musicale. 12° *ib.* 1836,

AIRS NOTÉS, en plain-chant mesuré pour les cantiques des Paroisses, &c. 12° Lyon, 1829.

ALBRECHTSBERGER (John George) Method of Harmony, figured Bass, and Composition adapted for self-instruction. Translated from the French Translation of the Chevalier von Seyfried by Arnold Merrick. 2 vols. 8° Lond.

ALDRIDGE. Te Deum, Morning Service. p. f. sc.

——— Vocal Score: Soprano, Alto, Tenor, Bass.

ALGAROTTI (Francesco) Essay on the Opera. Translated from the Italian. 12° Glasgow, 1768.

ALSTEDIUS (Johannes Henricus) Templum Musicum; or the Musical Synopsis of the learned and famous: being a Compendium of the Rudiments both of the Mathematical and Practical Part of Musick, faithfully translated out of Latin, by John Birchensha. 12° Lond. 1664.

ANERIO (F.) "Ah, me! where is my true love?" Madrigal.

——— Separate Voice Parts.

ANTHEMS, MOTETS, with English Words.

——— *vide* Mus. Antiq. Soc.

ARETHENA, Sanctus. Canon recte et retro. Forty-eight Voices.

ARIETTES (Recueil d'). 8° Paris.

ARIOSTI (Attilio) Cantatas. fol.

ARNE (Thomas Augustine, Mus. Doc.) Artaxerxes, an Opera arranged by Dr. John Clarke. p. f. sc. fol. Lond.

——— The Music in the Masque of Milton's Comus. Full score. fol. *ib.*

- ARNOLD** (Samuel, Mus. Doc.) Cathedral Music: a Collection, in Score, of the most valuable and useful Compositions for that Service of the several English Masters of the XVII. and XVIII. centuries; with an Organ Accompaniment. Biographical Notices of the Composers, by Edward F. Rimbault. 3 vols. fol. Lond.
- ARTEAGA** (Stefano) *Le Rivoluzione del Teatro Musicale Italiano dalla sua Origine fino al presente.*
- ATTWOOD** (Thomas) "I was glad:" Anthem performed at the Coronation of George IV., July, 1821. Full score.
- *Poor Sailor: a Musical Drama in two acts.* 4° Lond.
- AVISON** (Charles, of Newcastle) *Essay on Musical Expression.* 12° *ib.* 1775.
- *Remarks on Mr. Avison's Essay.* 12° *ib.* 1753.
- AUBER** (D. F. E.) *La Muette de Portici* (Masaniello): Opéra en cinq actes. p. f. sc. fol. Paris.
- *Fra Diavolo, ou l'Hotellerie de Terracine.* Paroles par M. Scribe. Full score. fol. *ib.*
- *La Neige: Opéra en quatre actes.* p. f. sc. 4° Mayence.
- AUSWAHL VORZÜGLICHER MUSIK-WERKE:** in gebundener Schreibart von Meistern alter und neuer Zeit. 48 Nos. 8° Berlin, 1835—1841.
- BACH** (John Cristian) Six Sonatas for the Harpsichord or Piano Forte, with an accompaniment for a Violin. Op. x. 4°.
- (John Sebastian) "Blessing, Glory, Wisdom, and Thanks" (Lob und Ehre und Weisheit): Anthem for 8 voices, adapted to English words, with org. and p. f. accomp., by Alfred Angel. fol. Lond.
- *Die hohe Messe in H moll* (B minor). Full score. fol. Bonn.
- *idem* Clavierauszug von Adolphe Bernard Marx. 4° Bonn.
- *idem* Credo in. Separate Voice Parts: 2 Sopr., Alt., Ten., Bass. fol. Lond.
- *Motetten in Partitur.* 2 Books in one. fol. Leipzig.
- *Forty-Eight Preludes and Fugues.*
- *Preludes and Fugues.* New Edition by S. Wesley and C. F. Horn. 4° Lond.
- (Signor) Six favourite Opera Overtures, set for the Harpsicord or Organ. 4° *ib.*
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- BANISTER** (Henry) *Domestic Music for the Wealthy: in Eighteen Letters.* 8° Lond.
- BARNETT** (John) *Mountain Sylph: a grand Opera in 2 acts; words by T. J. Thackeray.* p. f. sc. fol. *ib.*
- BARROW** (John) *The Psalm-singer's choice Companion; or an Imitation of Heaven and Earth and the beauties of Holiness.* 8° *ib.*

- BATESON (Thomas)—*vide* Mus. Antiq. Soc.
- BATTEN (Adrian) Litany for men's voices. MS.
- BATTISHILL (Jonathan) "Thus when young Ammon:" Bass song, with orchestral parts.
- BAWE (Madame de) Histoire de la Musique. 12° Paris, 1823.
- BAYLY (Anselm) Alliance of Music, Poetry, and Oratory. 8° Lond. 1789.
- BEDFORD (Arthur) The great abuse of Music. 8° *ib.* 1711.
- Temple Musick: an Essay concerning the Method of Singing the Psalms of David in the Temple, before the Babylonish Captivity. 8° *ib.* 1706.
- BEETHOVEN (Louis Van) Fidelio: Drame lyrique en trois actes. French and German words. Full score. fol. Paris.
- Fidelio et Leonore; Oper in zwei Aufzügen. p. f. sc. 4° Braunschweig.
- Messa a quattro voci coll' accompagn^{to} dell' orchestra. (Drey Hymnen für vier Singstimmen mit Begleitung des Orchesters). (Mass in C). No. 86. Partitur. Latin and German words. 4° Leipzig.
- Idem. p. f. sc.
- Idem. Voice parts.
- Messe solennelle en Ré majeur, (D) à quatre parties solo et chœur arrangée pour le p. f. Par Ch. G. Rinck. 4° Paris.
- Another copy. p. f. sc. Arranged by Novello. fol. Lond.
- Separate voice parts.
- Miserere. Vocal parts, 1st tenor, 2nd tenor, 1st bass, 2nd bass.
- Mount of Olives; a sacred oratorio. Vocal parts in score, adapted to English words. p. f. sc. by Sir George Smart. fol. Lond.
- Grande Simphonie 4^{ème} en B dur (Si ^b majeur). Op. 60. Partition. 8° Bonn.
- Sinfonie 5^{ème} en C moll (Ut majeur). Op. 67. Partition. 8° Leipzig.
- Sinfonie pastorale 6^{ème} en F dur (Fa majeur). Op. 68. 8° *ib.*
- Sinfonie, die 7^{nte}. No. 92. Partitur. fol. Wien.
- BELLINI (V.) Il Pirata. Melodramma in 2 atti. p. f. sc. fol. Paris.
- BENNET (John) Ten Voluntaries for the organ or harpsichord. 4° Lond.
- "All creatures now are merry minded." Madrigal for 5 voices. Separate voice parts.
- "Flow, oh my tears." Madrigal for 4 voices. Separate voice parts.
- *vide* Mus. Antiq. Soc.
- (Thos.) Cathedral Selections, consisting of Anthems, Sanctuses, Commandments, and Chants. fol. Lond.
- BEMETZRIEDER (M.) General Instructions in Music. 4° *ib.*
- BERANGER (P. J.) Musique des Chansons de. 8° Paris, 1838.
- BERTON (H. M.) Cantiques de St. Sulpice: arrangés à trois voix. 8° *ib.*
- BINFIELD (John Bilson) Hartley Wintney Psalmody. 12° Reading.

BINGLEY (William) Musical Biography; or Memoirs of the Lives and Writings of Eminent Musical Composers and Writers during the last three centuries. 2 vols. in 1. 8° Lond. 1834.

BIOGRAPHICAL Notices of English Composers from the middle of the 16th century to the present time, with the words of a Chronological Selection of Pieces, sung at the "Historical Concerts" in 1847, in aid of the "Hullah Testimonial Fund." 12° *ib.* 1847.

BIRD (William) Messiah's Kingdom; a Sacred Ode for four voices, organ and p. f. accomp. The poetry by the Rev. J. Logan. fol. *ib.*

——— Original Psalmody; Psalm and Hymn Tunes in score, with organ and p. f. accomp. 4° *ib.*

BISHOP (Sir Henry) "Now tramp o'er Moss and Fell." Chorus and solo.

——— Separate voice parts.

——— "Chough and Crow." Trio and chorus.

——— Separate voice parts.

BLONDEAU (Auguste) Nouvelle Méthode de Chant; traduit de l'Italien. 8° Paris. 1839.

BLOW (Dr. John) Amphion Anglicus; a Work of many compositions, for 1, 2, 3, and 4 voices, with several accompagnements of Instrumental Musick, and a Thorow-Bass to each song. Figured for an Organ, Harpsichord, or Theorboe-Lute. fol. Lond. 1700.

——— "I was in the Spirit." Anthem for 5 voices. Organ score.

——— Separate voice parts.

BOMBET (L. A. C.) Lives of Haydn and Mozart, with observations on Metastasio, and on the present state of music in France and Italy, translated from the French. 8° *ib.* 1818.

BONNEY. Sermon on Sacred Music.

BONONCINI (Giovanni) Cantate e Duetti. 4° Lond. 1721.

——— Divertimenti tradotti pel Cembalo da quelli composti pel Violino o Flauto. 4° Lond. 1722.

BOURGES (Maurice) Requiem in B ♭. 8°

BOYCE (Dr. William) Cathedral Music; a collection in score for that service by the several English masters of the last 200 years. 3 vols. fol. 2nd Edition. Lond. 1788.

——— Cathedral Music; separate voice parts—treble, alto, tenor, and bass. 4 vols. fol. Novello. *ib.*

——— another set. *ib.*

——— Fifteen Anthems, Te Deum and Jubilate, in score, for 1, 2, 3, 4, and 5 voices, composed for the Royal Chapels. fol. *ib.* 1780.

——— "Lord! Thou hast been our refuge:" an anthem, composed for the Sons of the Clergy's annual performance at St. Paul's, 1775, full score. fol. *ib.* 1802.

——— Organ and p. f. sc. Arranged by Edward Holmes.

——— Separate voice parts.

——— Solomon; a Serenata in score, taken from the Canticles. fol. *ib.* 1743.

BRADBURY (Wm. B.) Young Choir. 12° New York, 1842.

- BRADBURY (William B.) *The School Singer; or Young Choir's Companion.*
Also a complete course of instruction in the elements of Vocal Music on
the German system of K bler. Small 4° New York, 1845.
- *The Young Melodist.* 12° *ib.* 1846.
- *Social Singing Book; a collection of glees, part songs, &c. With an
introductory course of elementary exercises and solfeggios.* 4° *ib.* 1844.
- BREE (J. B. van) *St. Cecilia's Day; a Cantata, translated from the Dutch, for
solo and chorus.* p. f. sc. Lond.
- *Separate voice parts.* Sop., alt., ten., bass.
- BREIDENSTEIN (H. K.) *Practische Singschule.* 4° Bonn, 1844.
- BREMNER (Robert) *Rudiments of Music.* 12° Lond. 1756.
- *Another edition.* *ib.* 1763.
- BROSSARD (Sebastien de) *Dictionnaire de Musique.* 8° Amsterdam.
- BROWN (Dr.) *A Dissertation on the rise, union, and power of Poetry and
Music.* 12° Lond. 1763.
- *Some Observations on Dr. Brown's Dissertation.* 4° *ib.* 1764.
- BROWNE (Richard) *Medicina Musica; a mechanical essay on the effects of
Singing, Musick, and Dancing on human bodies.* 12° *ib.* 1729.
- BUCK (Wm. Henry) *Parochial Psalmist.* 12°
- BURGHESH (Lord) *Il Torneo; opera seria in 2 atti.* p. f. sc. fol. *ib.*
- BURNEY (Charles, Mus. Doc.) *Present state of Music in France and Italy.*
1 vol. 8° *ib.* 1773.
- *Present state of Music in Germany, the Netherlands, and the United
Provinces.* 2 vols. 8° *ib.* 1775.
- *General History of Music, from the earliest ages to the present period.*
4 vols. 4° *ib.* 1776.
- *Memoirs of the Life and Writings of the Abate Metastasio, with
translations of his principal Letters.* 3 vols. 8° *ib.* 1796.
- *Music of the Holy Week.* 1771.
- *Account of the Musical Performances in Westminster Abbey and the
Pantheon, in Commemoration of Handel.* 4° *ib.* 1785.
- BURROUGH. *Thorough Bass Primer.* 1843.
- BURROWES (J. F.) *Cabinet of Handel, consisting of his most celebrated
Choruses, arranged for organ or p. f.* fol. Lond.
- BUSBY (Thos., Mus. Doc.) *Concert-room and Orchestra. Anecdotes of Music and
Musicians, ancient and modern.* 3 vols. 12° *ib.* 1825.
- *Grammar of Music.* 12° *ib.* 1826.
- BUTLER (Charles) *Principles of Musick in singing and setting, with the two-
fold use thereof [ecclesiasticall and civil].* Small 4° *ib.* 1636.
- BYRD (Wm.) *Original Psalmody.*
- *vide Mus. Antiq. Soc.*

- CALLOOTT** (John Wall, Mus. Doc.) Musical Grammar. 12° Lond. 1817.
- (William Hutchins) Collection of Movements selected from the Sacred Vocal Works of Mozart, Haydn, Beethoven, and others, arranged as voluntaries for the organ. 4° *ib.*
- Collection of Movements selected from Handel's Sacred Songs, arranged as voluntaries for the organ. 4° *ib.*
- CANONS**, Glees, &c., various, by Cooke, Horsley, and others.
- CANTATAS**, Twenty-eight, by Astorga, G. P. Buononcini, M. A. Buononcini, Gasparini, Mancini, Scarlatti, e Stephani. 4° MSS.
- CANTICLES** in the Prayer-book, with Gregorian tones adapted to them. Oxford, 1844.
- CANTO FERMO**, Principii di. 8° Firenze, 1844.
- CARISSIMI**. Dialogus Jephthæ. MS.
- CARNABY**. Six Canzonets.
- CATALOGUE** of MS. Music in the British Museum. 8° Lond.
- CATCH CLUB**, The, or Merry Companion; being a choice collection of the most diverting catches for 3 and 4 voices. Composed by Henry Purcell, Dr. Blow, and others. Small 4° *ib.*
- CATCHES**, Pocket-collection of.
- CATEL**. A Treatise on Harmony; written for the use of the pupils at the Royal Conservatoire of Music in Paris. Transl. into English. fol. *ib.*
- CATHEDRAL MAGAZINE**; or, Divine Harmony: a collection of anthems in score. Vol. I. 4° *ib.*
- *.* Many of these have never before been published.
- CHANTS** Chrétiens. 8° *ib.* 1841.
- et Chansons populaires.
- pour les salles d'Asiles. 8° Paris, 1837.
- CHERUBINI** (L.) Ave Maria à voix seule pour soprano. Full score.
- Two Canons and Two Duetts.
- Course of Counterpoint and Fugue. Transl. by Hamilton. 2 vols. 8° Lond. 1837.
- "Perfida Clori;" Canone a 3 voci.
- CHETHAM** (Rev. John) Book of Psalmody; also Fifteen Anthems set in four parts. 8° Leeds, 1787.
- CHOIR BOOKS**, Services, and Anthems. 7 vols. 4° MS. 1625.
- CHOIX** de Chansons. 12° 1757.
- CHORALIS** Musica Franciscana. 18° Colonis Agrippinæ, 1746.
- CHORLEY** (Henry F.) Music and Manners in France and Germany. 3 vols. 8° Lond. 1841.
- The Lyric Drama.
- CHORON** (Alexandre Etienne) Méthode Concertante de Musique. 8 Paris, 1833.
- Méthode Concertante Élémentaire pour la musique et le plain-chant. 8° *ib.*
- Principes de Composition des Ecoles d'Italie. 3 vols. fol. *ib.*

- CHORON ET DE LAFAGE. Manuel Complet de Musique Vocale et Instrumentale. (Encyclopédie Musicale.) 1^{re} 2^{de} et 3^{ime} partie. Oblong 4° Paris.
- Manuel Complet de Musique Vocale et Instrumentale. Various parts. 12° *ib.* 1836.
- CHRISTLICHE HARMONICA. 8° Basle, 1837.
- Kirchen-Lieder für die reformierten Schulen und Kirchen des Cantons Aargau. 8° Aargau, 1834.
- CHRISTIAN KNOWLEDGE (Society for Promoting) Collection of Vocal Music, in parts, for equal voices. Oblong 4° Lond. 1842.
- CHRISTMAS CAROLS; or Sacred Songs suited to our Lord's Nativity, with appropriate music, and an introductory account of Christmas Carols. 4° *ib.* 1846.
- CIMAROSA (D.) Le Mariage Secret. (Il Matrimonio Segreto.) Opéra comique en 3 actes, d'après le Drame Italien. Paroles de Castil Blaze. French and Italian words. Full score. fol.
- CLARI (Gio. Carlo Maria) Sei Madrigali messi in musica. Parte prima. fol. Pisano.
- CLARK (Richard) Poetry of the most favourite pieces performed at the Catch Club. 8° Lond. 1824.
- (Thomas) Union Harmonist, a selection of sacred music for use in Sunday schools, congregations, and musical societies. Oblong 4° *ib.* 1841.
- Union Tune Book, a selection of psalm and hymn tunes suitable for use in congregations and Sunday schools. Oblong 4° *ib.* 1842.
- CLARKE (Richard) on the present high pitch of the musical scale. 8° *ib.* 1845.
- CLEMENTI (Muzio) Practical Harmony for the Organ or Pianoforte, containing voluntaries, fugues, canons, and other ingenious pieces, by the most eminent composers. 4 vols. in 2. 4° *ib.*
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- COGGINS (Joseph) Companion to the Musical Assistant; also a complete dictionary of words adopted by the best modern masters. 8° *ib.* 1824.
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